

## Comment

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### Comments on Possibilities of Photographs as Material for Landscape Analysis

First of all, I would like to thank Prof. Hamada and Prof. Fujinaga for their enlightening presentations. They made it clear that we can conduct a temporal comparative analysis of landscape using two photographs.

Landscape photographs are very valuable as study material since they present a vivid record of the natural environment and culture of a specific location at a specific time. In a foreign country we take pictures with curiosity and excitement. When we do so to satisfy our academic interest rather than our curiosity as tourists, we must be systematic. As Prof. Fujinaga mentioned, picture-taking is the basis of geographic research, and observation of landscape is the first step of geographical analysis. Geography researchers strive to take photographs which illustrate the unique characteristics of a given area. Even though Shibusawa was not a geographer, he must have done the same. The Shibusawa Films, which were all photographed around 70 years ago, depict the natural environment and culture unique to South Korea.

When I was in that country in 2004, I joined Prof. Hachikubo and Prof. Hamada in identifying where the Shibusawa Films were taken. At that time I found that Ulsan had changed considerably since I visited there as a university student. I figured that it would be quite a challenge to determine what Ulsan was like 70 years ago based on its current landscape.

The 1930s when the Shibusawa Films were photographed saw the tide of modernization rise in Korea. However, the effects of modernization were deliberately left out of rural landscapes captured in the films. We don't see any sign of modernization in Picture 5, the landscape of Ulsan. In Picture 6, however, taken 70 years later, it is almost impossible to detect traditional aspects. The reason why Ulsan has changed so enormously under the tide of modernization is that it is a major industrial city. Other cities have also gone through drastic changes over the last 70 years.

The industrialization of Ulsan dates back to the 1960s. In 1962 the city was designated as a special industrial zone, and in 1972 a coastal industrial complex centering around the petrochemical industry was established. Hyundai, one of the most prominent companies in South Korea, is based in Ulsan. Before 1970, the city center was the northern side of the Taehwagang River. After 1980, however, housing complexes started appearing in the south side in response to industrial development. Since streets in the north were narrow, the center of commerce was moved to the south in the 1990s.

In Imjado, Picture 7, there were horse ranches during the Joseon Dynasty, but they were moved to other island in 1796. The vacated land started to be used for growing crops. The name of the island, Imjado means *Perilla ocymoides*, a short-day plant which was the specialty of the island. Taking advantage of the sandy soil, farmers now grow leeks and onions. Imjado is connected by a bridge to Chido, an island between Imjado and the mainland. That means Imjado and the mainland are connected by road, cutting the journey from Imjado to Chido to 15 minutes from the six hours it used to take by ferry. Downtown Imjado is Jinri, which we can see in Picture 7 and 8.

Jinri is where the township hall of Imjado is, and the area was already the center of the island 70 years ago. On an isolated island like Imjado, paddy fields are very precious; thus, the rural landscape in Picture 7 has remained untouched. As Prof. Hamada pointed out, the landscape of the island hasn't changed so much. However, we can still detect some changes, even though they don't count overall. The tall structure in Picture 8 is the Jinri Church, which was rebuilt in 1997. After the Korean War, Christianity spread rapidly throughout South Korea, and churches have been built even in remote regions like Imjado.

The landscapes of Ulsan and Imjado were both rural 70 years ago. But, Ulsan has changed significantly, and high-rise buildings have mushroomed. The components of the Imjado landscape have also changed; however, the region still remains rural. Chronologically comparing a given landscape is an effective way of revealing time-series changes. Furthermore, parallel chronological analyses of two regions offer us valuable information as well.

Unlike most of the Shibusawa Films we don't see traditional, rural scenery in the picture of a market on an island west of Imjado. We can see the influence of modernization from the houses and the way people dress. The children in shorts and tank tops indicate that the area was under the influence of Japan.

According to a note written on the picture, the market was held in Imjado, but this is false. For the Japanese people who photographed the Shibusawa Films, it must have been a daunting task to identify names of local places. For us it is even more challenging to pinpoint a location captured in a picture taken 70 years ago. To make the task possible and efficient, we must collaborate with local researchers. Their knowledge will be invaluable. We need to open albums, go through forgotten pictures, and use them as study materials.

Photographs don't yield information that is as clear cut as written material. Nevertheless, in the field of geography, they are even more valuable. In order to use and systematize the Shibusawa Films as study material, we must spend time and effort on determining where they were taken as Prof. Hamada suggested.